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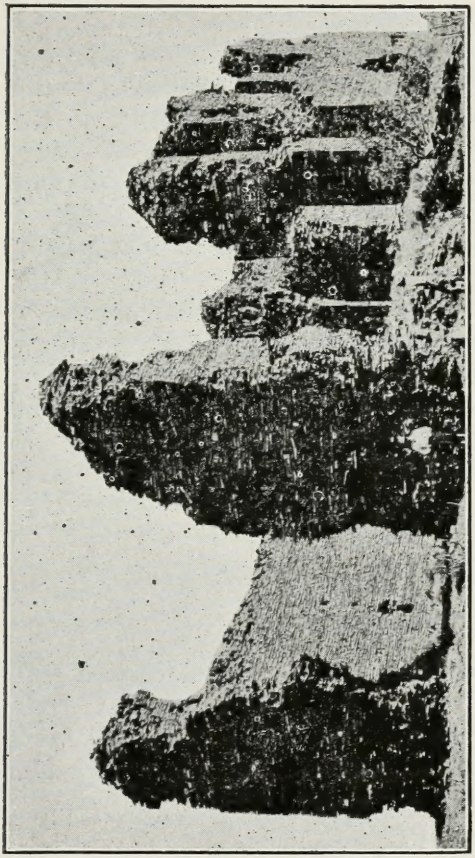

MASSIVE WALLS OF CUARAI MISSION

The Convent adjoined the east wall, shown on right. The front faced the south

PUEBLO LEGEND

By Lillian White Spencer

The ancient tribes, when they and earth were
new,
Dwelt on lush emerald fields, set in a frame
Of silver streams, and hunted willing game;
Fat with unending feasts: for Awanyu,
Plumed serpent-god of water sources, threw
His rivers down to them . . . till they became
Indifferent and ceased to bless his name.
Then, to the deeps of heaven he withdrew.

Long must dry lips of thirsty deserts pray
Before the rain's cool cup is theirs to take.
Still, Awanyu, who is the Milky Way,
Unpardoning, swims down his dark sky lake.
Did padres know, who at San Felipé
Carved round a font the image of a snake?

The Nation

MUSEUMS AND GALLERIES

Dr. Alexander at Denver

Two addresses on the "Masterpieces of the American Indian" were made by Prof. Hartley Alexander on Sunday and Monday of January 24th and 25th. Says the Denver Rocky Moun-

tain News: "Two or three of the finest drawings ever made of horses came from a Sioux Indian of some twenty-five years ago. Peruvian pottery which might be confused with the Greek, such was its perfection of technique, and Mexican carving in some cases showing the repose of the Egyptian and in others the grace of the Japanese, gave a new idea to many hearers of the standards of the art produced upon the American continent, probably without foreign influence of any kind. He also showed Indian costume, seen in open or in the forest, becoming peculiarly a part of its environment, the very essence of the harmony of man with nature. From the examples shown by Prof. Alexander with their suggestions of the arts of the most diverse countries, one is compelled to admit that such theories as the one that Mexico was ever in close contact either with China or with Egypt seem less plausible than the theory that under roughly similar conditions the human mind will evolve roughly similar expressions anywhere. The speaker pointed out that these early Americans had achieved a more perfect accord with their environment than we of the present day have done, and he dwelt especially upon the fact that their art was sprung from the soil, from the conditions of their life, and was in a sense a formulation of those conditions—an interpretation of them to the Indian's consciousness.

"In the work upon the Nebraska state capitol Alexander was chosen by Goodhue to develop the entire scheme of symbolism underlying the decoration of the building, and to select the quotations which furnished motives for the inscriptions. In this work he put into modern practice the principles which he enunciated in his discourse upon Indian art. He stressed the idea of a 'springing from the soil.' He chose quotations from our own literature, and side by side with these he placed fragments of actual Indian songs. 'In beauty I walk with beauty about me I walk' — that exquisite stanza, written upon the relief of the buffalo upon the balustrade. These are not only beautiful words, worthy to stand by the side of the greatest poetry we know, but they are part of a native Sioux ceremonial song, and 'spring from the soil.' They formulate a conception of harmony between man's environment and his conscious self. Dr. Alexander's lecture upon the capitol at Lincoln was profoundly impressive in many ways. Among these was its presentation of Lee Lawrie's sculpture for the building. For a long time we have had before the Denver public a suggestion for an art museum building, which should in its various parts carry the flavor of different architectural style — the practical purpose of this peculiarity being an art museum must become the proper setting for a wide variety of objects, produced

in far separated places and periods. We are perfectly aware that this type of building group, handled in the right way, can be a harmonious whole, and any assertion that it cannot (in the absence of actual experimentation to prove it) is purely academic and theoretical. Lee Lawrie, in his work at Lincoln, has proven the principle of our contention, and proven it under conditions of a far more difficult sort than those governing the building of a museum. He has retained the flavor of the sculpture of each appropriate period in each of the portrait statues with which he had adorned the judicial unit of the building, tho this has involved adorning a single portion of the structure with sculptures in the Egyptian manner, in the Assyrian, in the classic, the Gothic, the rennaisance and the modern. And he has shown that by a maintaining of the big essentials — Gothic, the rennaisance and the scale of parts, — there is as much harmony among the figures as the situation calls for — just as, despite the fact that the faces are of all types, from Egyptian to modern European, one does not think of a lack of 'harmony' among the portrait themes of the same statues."

The Industrial Museum

The MacMillan Company has recently published "The Industrial Museum" by Charles R. Richards, director of the American Association of Museums,

which after setting forth the purpose and scope of such a museum describes the operation in detail of the Conservatoire des Arts et Metiers in Paris, the Science Museum in London, Deutsches Museum in Munich, Technisches Museum in Vienna, and marine and traffic museums in various European cities. A chapter is devoted to a plan for industrial museums in the United States. The foreign museums maintain extensive libraries, the one at Paris having 53,000 volumes relating to science, art, agriculture and industry. The Science Museum at London is administered by the Board of Education. Its director is paid a salary of $6000 a year and 24 keepers and technical assistants are employed at salaries ranging from $750 to $4500 a year. The appropriation for the Museum is $225,000 annually of which $200,000 is expended for salaries. The Deutsches Museum employs 105 people. The library has 100,000 volumes to which about 12,000 books are added annually. Public funds to the amount of $100,000 a year maintain the Museum and it is only one of the many museums in Germany. Although the year 1918 saw Austria's terrible defeat, dismemberment and financial collapse, yet, it also saw the dedication of the Million Dollar industrial museum of Vienna maintained by public funds out of the national and the municipal treasuries.

Art Director at San Diego

Reginald Poland, well known in Santa Fe,

where he has visited occasionally, has been appointed Director of the Fine Arts Gallery at San Diego, California. Mr. Poland has been in charge for more than four years of educational publicity and publication activities in the Detroit Institute of Arts. The new art gallery at San Diego was erected by Wm. Templeton Johnson, also well known in Santa Fe, and a sturdy advocate of the Santa Fe mission style of architecture, although the Museum in San Diego is in the Spanish rennaissance style, corresponding in beauty with the other buildings of the San Diego Museum in Balboa Park. The museum is the gift of Mr. and Mrs. A. S. Bridges. Mr. Poland was also the first Director of the Denver Art Museum.

IT IS WRITTEN

Smithsonian Annual Report

Dr. Frank Springer's continued interest in the Smithsonian Institution appears again from the last annual report just to hand. Among the publications listed is "On the Fossil Crinoid Family Catillocrinidae" 41 pp. and 5 pls., by Dr. Springer It is also stated that one of four field projects, one in southern Kentucky in search of crinoids by Dr. R. S. Bassler, was at the instance of Dr. Springer. Of other publications mentioned, the following are of special interest: "Aditional Designs of Pre-

historic Pottery" by J. Walter Fewkes; "Some Aspects of the Use of Annual Rings of Trees in Climatic Study," by Professor A. E. Douglas; "The Use of Idols in Hopi Worship," by J. Walter Fewkes; "Two Chaco Canyon Pit Houses" by Neil M. Judd; "The Gardens of Ancient Mexico" by Zelia Nutall; "A New National Monument (Hovenweep)" by J. Walter Fewkes; "The Genesis of the American Indian" by A. Hrdlicka; "Excavations in the Chama Valley" by Jeancon; "The Osage Tribe: The Rite of Vigil" by LaFlesche; "Handbook of the Indians of California" by Kroeber. Among the illustrations are "The imposing walls of Pueblo Bonito photographed after a Snow Storm," "A View of Walpi," "A Cliff Dwelling Known as Casa Blanca," "A Navajo Hogan," "A Windbreak erected by the Papago Indians," these being part of a series illustrating an essay on "North American Indian Dwellings" by T. T. Waterman of the National Museum of Guatemala. Of much interest is also a biographical sketch of John Mix Standley, who made pictures of Indians in New Meixco as early as 1842, 1845 and 1846, being probably, the first American artist to visit and paint in Santa Fe. There he joined the expedition of General Kearny on the march overland to San Diego. He brought the first daguerrotype apparatus to New Mexico, where at Fort Union, he photographed many Indians. Unfortunately, during the Smithsonian fire, on January 24, 1865, 146 of Stanley's paintings were destroyed, and

only seven are preserved including "A Buffalo Hunt on the Southwestern prairies;" "An Osage Scalp Dance," "Black Knife, an Apache Chief" and "A Towoccono Warrior in Western Texas."

The Report covers more than 500 pages and reveals something of the manifold and varied activities of the Bureau. A total of 362,942 specimens were received during the year. In American archaeology is noted an especially valuable collection of 95 unique ancient earthenware bowls with figures of men and animals and of group compositions from the Mimbres Valley, and the loan of 88 pieces of excellent Casas Grandes ancient pottery by Victor J. Evans. In Old World archaeology there was added a series of prehistoric antiquities from ancient sites in France, Belgium and Germany, collected by Dr. Ales Hrdlicka, a member of the Managing Board of the School of American Research. The expedition of Dr. T. D. A. Cockerell, formerly of New Mexico, added to the biological collections. An unusual meteoric iron from San Juan county, New Mexico, formed the most interesting accession to the meteorite collection. Neill M. Judd added material from "a previously unexplored section of southeastern Utah, bringing back objects from basket maker and cliff dweller habitations" in addition to objects from the Pueblo Bonito in Chaco Canyon. Director W. H. Holmes reports on The National Art Gallery, while a special report deals with the Freer Gallery of Art. The Bureau of American Ethnology reports

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PAUL A. F. WALTER, EDITOR.

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A Semi-Monthly Review of the Arts and Sciences in the American Southwest.

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that "the number of expeditions in the Southwest has tripled or quadrupled in the last decade" but "it can not be expected, when the office work has grown to such magnitude and the appropriations have remained practically the same as they were before the war, that the quantity of research in the field can equal that of former years. It is self-evident that the acquisition of knowledge regarding the Indians, even if not published, is a most valuable asset, notwithstanding the fact that it must be stored in the archives to wait more favorable time for publication." Further: "The remarkable similarity of the culture of the Indians in Argentina and that of the Pueblos especially pleads for more thorough investigation of the former area." * * * "All ethnological work on the South American Indians should have a very great influence in uniting

more firmly the republics of Spanish origin and the United States." * * * "The investigation of the southwestern portion of Texas and the adjoining state of New Mexico should be exploited, especially the contents of the new national monument near Carlsbad which contains important archaeological material." * * * "The results of the excavation of the Indian town of Santa Barbara (by John Peabody Harrington, formerly of the School of American Research) proved rich and interesting beyond expectation." * * * "Mr. Francis La Flesche (a member of the Managing Committee of the School of American Research,) ethnologist, gave most of his time to the assembling of his notes on the child-naming rites and ceremonies of the Osage Indians. These ancient rites, with their ceremonies, are now practically obsolete, and it was fortunate that Mr. La-Flesche succeeded in securing two of the remaining versions."

Among special researches were those of Miss Frances Densmore, which established that the music of the Makah Indians at Neah Bay, Washington, "resembles that of the Ute, Papago and Yuma more than it resembles that of the Chippewa, Sioux and Pawnee. * * * This suggests a cultural evidence that the Indians migrated from Asia and down the Pacific Coast." All of which is but a glimpse of the riches of the material to be found by the students, and even the general reader, in this annual report which covers the Smithsonian's activities for the fiscal year ending June 30, 1924.

Poetry for January

Edward Sapir contributes nine poems under the title "Foam Waves" to January "Poetry." They include "Three Hags Come Visiting," and "Zuni." Willard Johnson of Santa Fe has an enigmatical poem entitled "Interior," which opens with

"I wondered if I were a chair myself,
Or perhaps just a serape
Thrown down carelessly
Dragging on the floor."

and concludes with

"I seem to have sat here a hundred years,
Waiting for an explanation of it all.
And yet I came in only an hour ago
To sit quietly
And to be alone . . ."

Eda Lou Walton, also of New Mexico, has a critique on three recent books of negro songs and poetry, which is both interesting and illumining.

School Bulletins

From the Museum Press have come the past month, two bulletins, one, "The Fiesta Book," and the other "The Excavations at Pecos in 1925" by Dr. A. V. Kidder. The first was compiled by Director Edgar L. Hewett and as he states briefly in preface "The purpose of the Fiesta Book is to assemble for future use the material that has been prepared for

the celebrations of the past years. The compilation includes only the essential historical and ethnological material." However, it is more than that. The chapter entitled "New Mexico across the Centuries," answers questions perennially asked about the significance of the socalled Indian dances. This is by Dr. Hewett and therefore authoritative. He also writes of "America before Columbus" and of "The Indian's Place in History." Caroline Asplund tells of the Sixteenth Century events in the Southwest. Lansing Bloom takes for his theme the Seventeenth Century and translates the original bando of Marquez de la Pañuela promulgated in 1712, commanding an annual celebration in commemoration of the Re-Conquest of New Mexico by Don Diego de Vargas Zapata Lujan Ponce de Leon, Marquis de la Nava de Brazinas. The dramatic dialogue of the pageantry is by F. S. Curtis, with the exception of the episode dealing with the founding of Santa Fe which is by Lansing Bloom, and The Re-Conquest of Santa Fe by De Vargas which is from documents in the Spanish archives. There are two illustrations in half-tone, one the symbol of "The House of the Sun" and the other a reproduction of a painting of the Corn Dance by Awa Tsireh. It is thus seen that the hundred pages of the Fiesta Book are more than a guide-book to the annual celebration but present in most interesting form the essentials of the culture history of the Southwest. The bulletin on Pecos is the final publi-

cation of the series dealing with the excavations of Pecos, which may well be called epoch-making in Southwestern archaeology. The text is by Dr. A. V. Kidder who had been in charge of the work from its inception. The bulletin is well illustrated.

INTERNATIONAL STUDIO

The January issue of The International Studio appears in new typographical dress which still further enhances its attractiveness to the eye. The illustrations in color and half-tone are fully up to standard. "Contemporary Water Color Painters" by Margaret Breuning, takes the lead. The author seeks to demonstrate that "the gay and vivacious quality of their work reflects our swift intensity of living and our present day attitude toward life." Augusta Owen Patterson writes of "Edward McCartan, Sculptor," an American artist with definite convictions regarding the great importance of sculpture as a decorative unit." "Renaissance in Chinese Rugs" by Mr. and Mrs. G. Glen Gould tells how an American woman, directing Chinese workers, and using old designs, has revitalized this ancient industry much as those connected with the School of American Research in Santa Fe have revitalized Pueblo pottery making and other Indian handicrafts. 'The Jewetts: William and William C.' by Helen C. Nelson, emphasizes that these two early American portrait painters were not one and the same person. "Maps as Mural Decorations," "A

Group of Unique and Distinguished Etchings by Daniel Garber," "The Development of D. Putman Brinley," "Pictures in Rare old Lace," "That Show-Piece, the Desk," "The Décor of the New Operas," "Decorations in Boudoir Books," "Landscapes by Roy Brown," "Ancient Chinese Poison Cups," are other provocative titles which give a glimpse of the wide field this excellent monthly seeks to cover.

Collection from Young's Canyon

Dr. J. Walter Fewkes, head of the Bureau of American Ethnology, has added to his many monographs on Southwestern archaeology, the publication of an archaeological collection from Young's Canyon, near Flagstaff, Arizona. There are nine plates, illustrating the pottery and ornaments, some of them unique, and several drawings illumining the text. Dr. Fewkes in introducing his subject maintains that "we are still on the threshold of he subject" (Southwestern antiquities) and that "we are greatly in need of field-work in several little-known localities." One of these he locates on the eastern slope of the San Francisco mountains, from which region comes the collection described. "Lying in full sight of the Hopi mesas, they are associated with many Indian migration legends and important Hopi ceremonials." Dr. Fewkes then describes several of the ruins on this slope and how recent road construction accidentally laid bare a

prehistoric cemetery, from whence comes the collection described and pictured.

Christmas Art and Archaeology

The December issue of "Art and Archaeology" would indicate that this beautiful and admirable publication of The Archaeological Society of Washington, is getting further from archaeology and is emphasizing with increasing vigor "Art" and the "Classic." Mrs. Rose V. S. Berry contributes her third installment of "One Hundred Years of American Art" dealing this time with "The Living Academician" being virtually an appreciative review of the Centennial Exhibition of the National Academy of Design. The illustrations, reproducing notable and characteristic paintings are superb. Charles W. Bonner, Jr., writes of "The Oldest Building Material" which is certainly misleading in its title, for it describes "Holland brick" which he declares has been "more valuable commercially to Holland than all their gold and silver mines to the United States and all her diamond mines to South America." However, the writer seeks to establish that Holland brick is older than recorded history and that "the shrewd Dutchmen have never suffered the secret of its manufacture to leak out." It is an interesting and well illustrated article. Elizabeth Hazelton Haight, under the title "With Horace to Venosa" gives a delightful travel picture of the southern Apennines. David I. Bushnell, Jr., in less than two

pages, reiterates that the "Mound Builders" were the Indians resident in eastern North America and later migrating to the Middle West and the Northwest. He concludes: "As yet nothing has been discovered within that region that should not be attributed to the ancestors of the Indian tribes as known to history." The news notes tell of "The American School of Prehistoric Research" and reproduced from The Illustrated London News a detailed announcement of the discovery of prehistoric remains at Predmost, Moravia.

Indian Notes for January

The first number for 1926 of the quarterly of the Museum of the American Indian gives much attention to Indian symbolism. D. A. Cadzow describes "The Prairie Cree Tipi," its symbolism being curiously like that of the Zuñis and Hopis. "A Crow Pictographic Robe" is pictured and explained by William Wildschut. Quite interesting is a contribution by Melvin R. Gilmore describing "Some Games of Arikara Children." The leading article is by Marshall H. Saville on "Mosaic Decorated Stone Masks in Ancient Mexico." "Arikara Commerce" is described by Melvin R. Gilmore. "An Unusual Canadian Disc Pipe," "Seneca Charm Canoes," "An Old Seneca War Club," "A Cache of Blades from Long Island," and "The General Nelson A. Miles Collection" are described in illustrated essays. Among the accessions of the Museum by

gift are noted Mescalero-Apache baskets, Hopi plaques, Navajo blankets, Pueblo pottery, and a number of other articles, including two copies of the Indian song book by J. A. Jeancon, formerly of Santa Fe.

NEW MEXICO ARTISTS

Ufer Exhibits in New York

Walter Ufer of Taos was in Santa Fe for a day on his way to New York City where he will have a one man exhibit in the Grand Central Galleries. He was recently named on the advisory council for the West of the Sesqui-Centennial Exhibition at Philadelphia. While in Santa Fe, he addressed the local artists at a meeting held in the studio of F. G. Applegate on Monte del Sol.

Sloan's Exhibit in New York

John Sloan exhibited at the Kraushaar galleries in New York, the latter part of January and the first two weeks of February. The exhibit included the pictures painted in Santa Fe during 1925.

Sievers on Concert Tour

Mr. and Mrs. Albert F. Sievers, musicians of note, who are connected with the School of Music of the Nebraska Wesleyan University, write that

they will be in Santa Fe again the coming summer. At present Mr. Sievers is on a two weeks' concert tour through the middle west as accompanist for Lambert Murphy, the New York tenor. The tour opened in San Marcos, Texas, and included engagements in Arkansas, Oklahoma, Iowa, and Nebraska. Mr. Sievers was on the programs for a number of solos on the piano.

NECROLOGY

Death of White Antelope

Antonio Martinez, "White Antelope," governor of Taos, died Friday, January 29, at his home. He was suddenly stricken with a heart attack and succumbed before help could reach him. Martinez was 45 years of age and well versed in the traditions of his people. He had undertaken to write their history and made several trips to Washington, D. C., New York City and San Francisco in their behalf.

GIFTS AND BEQUESTS

Two Anonymous Gifts

Cornell University has received an anonymous gift of $500,000, the income from which is to be at the unrestricted disposal of the Trustees. Another gift of $250,000, also by an anonymous donor, is to

be used for the "Benefit and advancement of teaching and research in chemistry."

Carnegie Corporation Grants

The Carnegie Corporation has authorized a total of $8,121,145 in grants for the fiscal year, of which $5,712,500 goes to the Carnegie Institution of Washington, D. C.

Endowment for Rush College

The Alumni Association of the Rush Medical College has pledged itself to raise $250,000 toward the development fund of the University of Chicago.

Gift for New York University

The Nichols Foundation, Inc., has given $600,000 to New York University, for a new chemistry building on University Heights.

Another Gift for Harvard

A gift of $350,000 for research purposes has been made to Harvard by the General Education Board of the Rockefeller Foundation.

Endowment for the Smithsonian

The Board of the Smithsonian Institution announces that it will make a drive for a $10,000,000 endowment.

For University of Chicago

Miss Helen Culver has bequeathed $600,000 to the University of Chicago.